

# The Classical Bulletin

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## How May We Strengthen the Appeal of Latin Without Impairing Its Value? (I)

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Is it possible to increase interest in the study of Latin without sacrificing cultural values? Is it possible to increase the pupil's appreciation of the values without taxing too heavily his power of absorption? The focusing point of maximum success in the teaching of Latin would appear to lie somewhere between the two extremes of general educational goals and the subject-matter goals. It should not be difficult to establish the thesis that we are far from realizing the possibilities of Latin as an educational instrument. The relatively large enrollment in beginning Latin is indicative of a strong initial appeal, but the small number of advanced classes in high school and in college should lead us to ask ourselves whether the students are realizing the optimum cultural values. We say this without hesitation in the belief that human beings tend to continue those activities which yield the greatest satisfaction and success.

Many of the reasons advanced for the small enrollment in third and fourth year Latin are social, economic, or administrative—conditions over which the classroom teacher has little or no control. While the reader is familiar with these reasons, it will be helpful if we have them in mind as we are trying to find the answer to the question raised in the title of this paper.

Reasons commonly given for the small number of third and fourth year classes are:

1. Latin is no longer required for college admission.
2. Students, often supported by their parents and teachers, are encouraged to believe that a two-year course will give them all the Latin that is needed.
3. Latin must now compete with many other subjects.
4. Latin demands too much time spent in study.
5. State legislatures interfere with the curriculum. For instance, American history and civics are required in many states.
6. A fourth year of English is required in some localities.
7. In the interest of economy some school boards set a minimum requirement for the size of a class.
8. Vocational subjects are encouraged at the expense of cultural subjects.
9. The six-three-three plan breaks up the continuity of sequence, especially when the junior high school and senior high school are in different buildings.
10. Too many teachers who have taken Latin only as a minor in college are now teaching the subject.

So many reasons do we hear for the failure of students to continue Latin that we are surprised that the enrollment, in the face of so many difficulties, has held up as well as it has. There is little that classroom teachers can do to remedy prevailing social, economic, and administrative conditions; but we do not need to assume a defeatist attitude. We can accomplish much by making a concerted effort to improve teaching materials and procedures, by taking an active part in local and state committees engaged in curriculum revision, through the

intelligent training of teachers in teachers' colleges and schools of education, by earning positions of leadership in parent-teacher meetings and community activities, by participation in classical and educational associations, in short by strengthening our professional standing. All of these things teachers of Latin are doing, but most important of all, and the most urgent in the present crisis, is the progressive improvement of teaching materials and procedures, especially in the first two years. By so doing we shall keep faith with the children for whom the schools exist. When their voices are heard, the parents who elect the boards of education will speak. The boards in turn will no longer tolerate administrators whose academic equipment is deficient, but give their support to those who have the 'approach from within and the vision from above.' In a true sense, we must give the schools back to the children.

As we review the past few decades, we are aware of many changes both in the content of the subject and in classroom procedure. Some of these changes represent improvements, but many of them, although promoted with good intentions by their makers, are tragic in their lack of understanding and vision. We may mention five of these major changes in the teaching of Latin, together with their shortcomings.

*First*, we have been teaching less and less Latin during the first year. The vocabulary, forms, and principles of syntax have been reduced in amount and spread over a longer period. At the time when the change was proposed Latin was generally studied for four years. The promoters did not foresee that the time would come when ninety percent would study Latin for only two years with the result that the majority of pupils now read only one semester, and in some instances, less than one semester of classical Latin. In its effort to make Latin easy the reform proceeded beyond its original intent. The difficulty of Latin may be accounted a virtue rather than a fault. The boys and girls of today are not so different from those of yesterday. They need a challenge if they are to do their best, and we cannot guarantee them salvation by taking them for a joyride along the easy road. If we make their work too easy today, we may be sure that it will be too hard tomorrow. On the other hand, if we make it too hard today, they will not be with us tomorrow.

*Second*, the reading content now used in first-year textbooks, while it is superior to the meaningless sentences of the older textbooks, still fails to arouse the interest of pupils. Since the paucity of literary value in the typical first-year course is generally recognized by classical scholars and even by inexperienced teachers, it is not necessary to quote any of the familiar gems of linguistic jejunity and literary vacuity that adorn the pages of many first-year Latin textbooks.

*Third*, in our teaching procedures we too frequently put the cart before the horse by emphasizing the so-called ultimate objectives at the expense of the subject. Latin should not be conceived as a temporary structure, but rather as a direct superhighway to intellectual culture. If etymology, Latin phrases and abbreviations used in English, the general principles of language structure, and the nebulous host of general educational objectives have any value for a teacher of Latin, that value lies in their usefulness in developing the pupil's ability to read and understand, interpret, and appreciate the Latin unit selected or created for study.

The *fourth* change in procedures is a change to the functional approach, by which we understand that a new word, form, or syntactical principle must first be presented in a natural setting; i.e., in a meaningful passage or at least in a sensible sentence. Here, as elsewhere, the educational specialist reveals symptoms of pedagogical myopia. A functional approach to new learning, we believe, is sound in principle but destined to toll the death knell of Latin in high school if, in practice, we fail to summarize forms in paradigms, memorize rules, and drill on vocabulary even if the words must be given in lists apart from the context. The failure to master vocabulary, inflections, and rules of syntax is a severe indictment of modern teaching methods. The claim that the use of information is of greater importance than mere information itself may be just, but every classroom teacher knows how easily information fades and how futile it is to expect a child to use information which he has forgotten. The answer to the problem of functional teaching would appear to be practice of the principle in new learning followed by vigorous drill, both formal and functional.

The *fifth* change in procedure is the use of comprehension questions in English. These are of great value in developing understanding and appreciation of a Latin selection, and have the advantage over translation of stimulating discussion and interpretation of the story. However, comprehension questions cannot teach total comprehension nor accuracy of expression. They should be used in combination with translation—preferably, as a build-up for translation. We weaken the value of Latin whenever we omit intelligent discussion or translation; we enhance its value when we use both.

It is the misuse of these practices rather than their adoption that has made the objectives of Latin difficult of attainment. During the period of curriculum experimentation which we shall be facing for many years to come, teachers of Latin should give serious thought to the modification and improvement of the first-year course. Instead of teaching less Latin during the first year, we should endeavor to teach more. Through an understanding of Latin word-formation and an intelligent use of related English words, developed in connection with an interesting context, and through constant repetition of these words, we should be able to teach a larger vocabulary. We can succeed in teaching functionally during the first year all of the commonly used forms with the possible exception of the subjunctive mood, and all of the important principles of syntax except those which involve the subjunctive mood. By using parallel, interlocking courses, we have found that the better stu-

dents are able to read fifty percent more Latin than is usually read, while the general group can read as much as we usually require of the brighter students.<sup>1</sup>

We should build a course by instructional units, in which every unit is based upon a classical theme with its full quota of literary, linguistic, and social value. Such a course should be developed experimentally by competent teachers, students, and scholars in the classroom where the reactions of pupils can be studied; it should not be written by a single author nor addressed to the teacher. Each unit should ultimately prove to be a masterpiece of its kind. Unfortunately, most Latin literature was written for an adult audience and so is unsuitable for the immature minds of pupils, whereas it is a tenet of education that literature should suit the mental age of the learner. In this respect the position of the teacher of Latin is more difficult than that of the teacher of a modern foreign language with its wealth of juvenile literature; but the task of adapting classical literature to the mental age of the pupil is essential if we are to succeed in strengthening its natural appeal to the adolescent mind. The literature of Ovid and Vergil and Livy contains many stories of universal appeal to young people which can be adapted in vocabulary, grammar, and style to the needs of ninth and tenth grade children.

We are happy to report that some progress has already been made in this direction. For several years teachers who have returned to the University of Michigan for graduate work have been engaged in this interesting project. Many of the units represent forty to sixty hours of time devoted to research and classroom experimentation. The sum total of these efforts, when edited and checked for articulation, gradation, and repetition of vocabulary and grammar, and conformity to the best educational practices, will constitute our contribution to the demand for revision of the high school curriculum.

<sup>1</sup> These findings are based on an experiment in beginning Latin conducted in the University High School of the University of Michigan and several cooperating public high schools.

### Vowel Sounds in "Continental" Latin Pronunciation

By A. M. ZAMIARA, S.J.

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The 'Continental'<sup>1</sup> pronunciation of Latin obtains in the Middle Western Jesuit High Schools and Colleges from Denver to Cleveland. This pronunciation distinguishes by a difference in the quality of sound not the 'long' vowels from the 'short,' but the 'open' vowels from the 'closed.' In *ma-tu-ti-no*, *so-ci-e-ta-te*, every vowel is 'open,' that is, ends the syllable; in *san-ctis-sent*, *mul-tus*, *hor-tor*, every vowel is 'closed,' that is, the syllable ends in a consonant. Users of this pronunciation make a distinction between the two vowel sounds in each of the following words:

mi-sit; mu-tus; de-cet; do-lor  
mis-si; vul-tu; den-te; nos-tro

The 'open' vowels have the sounds which Latin Grammars generally assign to 'long' vowels, that is, *i* in *machine*, *u* in *rule*, *e* in *they*, *o* in *note*; the 'closed' vowels have the sound assigned to 'short' vowels, namely, *i* in *fit*, *u* in *put*, *e* in *met*, *o* in *log*.<sup>2</sup> The sound of *a*, whether 'open' or 'closed,' is practically the same.

To pronounce the vowel sounds correctly in accordance with this system, that is, to distinguish 'open' vowels from 'closed' vowels, one need only apply the proper rules for syllabication. Briefly stated these are:

1. The first of two or more consonants is joined to the preceding vowel: *mit-to*, *nos-tri*, *dig-nus*.
2. A single consonant is joined to the following vowel: *co-gi-ta-tum*; *x*, however, is joined to the preceding vowel: *nex-us*, *tex-i*.

Exception: In an accented antepenult a single consonant belongs to the preceding vowel: *Cic-e-ro*; *dom-i-nus*; *fam-u-lus*; *audim-i-ni*.<sup>3</sup>

<sup>1</sup> The 'Continental' or 'Traditional' Latin pronunciation is so called because it is the pronunciation handed down from late Roman times through the Christian centuries to the nineteenth, and used throughout the continent of Europe in all centers of learning while Latin was a universal, living language of educated men everywhere.

<sup>2</sup> The terms 'long' and 'short' as applied in Latin grammars to these vowel sounds is inexact and misleading. These terms describe what is objectively a difference in quality, not length.

<sup>3</sup> These rules of syllabication are followed also in the pronunciation of Greek and Latin proper names in English. Cf. "The Pronunciation of Greek and Latin Proper Names in English" by Walter Miller, *Class. Journal*, Vol. 30 (1934-35) 325-334, especially the rules for syllabication, pp. 329-331. For the differences between this method of syllabication and others, see "The Accent of Latin Words and the Sounds of Latin Letters" by James A. Colligan, S.J., pp. 44-50; also the same author's "Latin Prosody in Latin and English," pp. 66-71.

#### A Chronology of the Plays of Plautus. By Charles Henry Buck, Jr. Baltimore, 1940 (Dissertation).

This well-written dissertation re-examines the evidence which may be drawn from historical allusions for the dates of the individual plays. In an excellent Introduction Buck sums up and discusses the evidence for Plautus' life and theatrical career; he accepts the statements of Gellius on the subject, and, following the arguments of Tenney Frank, concludes that Plautus was a famous actor in Atellan farces before he wrote plays, and his early comedies were signed with the name by which he was known at Rome, Titus the Clown (Maccus). His career as a writer must begin somewhat earlier than is commonly supposed, at least as early as 214 B.C. The evidence for this is rather ingenious: Buck estimates the minimum number of days of dramatic performances between 214-200 and shows that the two earliest dramatists, Livius and Naevius, could not possibly have produced all the plays necessary to fill up these days; we must admit that other playwrights were active by 214, and it is plausible to suppose that one of them was Plautus. Furthermore, the evidence of *instaurationes* suggests that a new and popular dramatist had appeared on the scene; Buck adopts a suggestion of Lily Ross Taylor that these repetitions cannot be explained on religious grounds alone, especially when we observe that the *ludi plebei* of 205 were repeated seven times. The only reasonable explanation is that the entertainment was so successful that the populace wanted to see it again. It is interesting to note that the *Miles Gloriosus* was probably produced in 205, and thus may be the play that had this extraordinary run of eight performances.

The Introduction also refers to the work of Sedgwick, Westaway, Hough, and others, in establishing the con-

ception of the growth and development of Plautus' art. This whole first section is most useful as a summary of the evidence now available for the career of Plautus, and as such might be very helpful in a college course in Roman comedy; at any rate, the advanced student will be grateful for this convenient condensation. Unfortunately, in the rest of the work, which is devoted to the dates of the individual plays, Buck is on very uncertain ground. Since his principal criteria are allusions to contemporary matters in the text, the value of the work will depend on the clarity of the various allusions and our ability to determine and date exactly the event referred to. Now most of the clear references in Plautus have already been observed by previous scholars; Buck's original contributions consist mainly of hidden references and allusions to the economic situation. The latter type is particularly hard to date; for example, human nature being what it is, complaints about high prices may be expected in any year.

The method of the work is this: some relative dating of the play is taken as a starting point, usually Sedgwick's classification as early, middle, or late; Buck then discusses the passages which seem to point to a definite year within the given period. Having decided on the most likely year he then adds other passages which will admit of striking interpretations in the light of the events of that year. Sometimes these interpretations are most amusing and, to this reviewer, form the most interesting part of the work; but they should hardly be considered as independent evidence for the date. This fact can be clearly seen in Buck's use of allusions to Greek rulers and Greek place-names: he admits, of course, that these come from the original Greek play, but except in the plays which are demonstrably early, he argues that such allusions would probably have been clearer to the Roman audience after the army returned from the war in Greece, and hence dates the play after 194. The result is that he dates none of the extant plays between 200 and 194, an inexplicable gap. Now there are many such allusions in the *Miles*, and one might ask: "If the *Miles* were not dated in 206-4 by the reference to Naevius, would not Buck argue from the references to Seleucus, Cilicia, Cappadocia, the Sardians, etc., that the play was produced after the war with Antiochus?" One might also question Buck's belief that parodies must occur within a few years of the original; this idea leads him to ascribe a *Lycurgus* to Ennius rather than admit that Plautus referred to the *Lycurgus* of Naevius in *Captivi* 562. After all, Aristophanes was still parodying the *Telephus* (produced 438) in 411.

But it would be captious to dwell on a few dubious points in a work which is, on the whole, as good as Buck's. For clarity of presentation and expression, for wealth of evidence, and for maturity of judgment, this work is one of the best doctoral dissertations which this reviewer has seen in several years.

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You write with ease to show your breeding,  
But easy writing's curst hard reading.

—Richard Brinsley Sheridan



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## Editorial

We are publishing a brief report in this issue on the February meeting of the Catholic Classical Association of Greater New York. *Entia non sunt multiplicanda sine ratione* was a favorite axiom among the Schoolmen. We, too, are on principle opposed to multiplying classical clubs. Every new club means a fresh demand on the time of its members and a further strain on their energy. This New York classical society, however, is 'different.' While its general aim is to foster the study and discussion of the Greek and Roman classics, its *differentia specifica* is in the promotion of greater interest in the ancient and abiding tradition in Catholic culture. Such an association might make important contributions toward furthering liturgical studies. Also, the proper spheres of classical and ecclesiastical Latin in our schools may want defining. And besides: at the present moment, when the New Deal idea is abroad in the land and sinister or ill-guided forces display a feverish haste in adapting the old-time curriculum to the *Zeitgeist*, Catholic classical schools throughout the country have a clear-cut mission to fulfil. An organization like that of Greater New York can do much, in this turmoil, by opposing all attempts—no matter who the innovators are—at demolishing the ideals of democracy and culture. It is for such reasons as these that we again take pleasure in welcoming the Catholic Classical Association of Greater New York. It is an inspiring example and a direct challenge to other Catholic centres in the country.

Number 6 of *Vergilius* (December, 1940) rounds out the third year in the life of "The Vergilian Society" of which it is the official *Bulletin*. The Editors and the members of the American Committee are justly cheered by their conviction 'that there is a place for a periodical of this sort which will print articles of good quality, whether or not they are always technical.' It is less encouraging to learn that, owing to the distressing world situation, 'it may be necessary to discontinue the pub-

lication of *Vergilius*, at least temporarily and until the world conditions become more stable.' Members are requested by the Editors *not to send renewal subscriptions for 1941* until further notice from them. And as to 1940, 'in a few cases, it must be announced, members have not yet sent in their subscription dues.'

Number 6 offers, as usual, good fare: "Milton and Vergil—Some Comparisons"; "The Intensified Style"; "The Horatianism of Antonio Ferreira"; "Integration or Plot in the Aeneid"; "The Decadence Theme in Augustan Literature"; "Deiphobus in Hades"; "Vergil and Horace, Friends"; "Reviews and Book Notices" and "Recent Work on Vergil."

## Catholic Classical Association of Greater New York

A regular meeting of the Catholic Classical Association of Greater New York was held at Cathedral College, Madison Avenue and 51st Street, Saturday morning, February 22, 1941. About 150 members and guests attended the meeting, the general subject of which was "The Teacher of Classics and the Liturgical Revival." The principal addresses of the day were delivered by Rev. John LaFarge, S.J., whose topic was "The Liturgical Revival and the Schools," and by Rev. Damasus Winzen, O.S.B., who spoke on "The Liturgical Movement and Catholic Youth in European Countries." Other speakers included Rev. Aurelio Espinosa Pólit, of Quito, Ecuador, and Miss Mary Perkins. Rev. Joseph Marique, S.J., of Fordham University for the Committee on Student Awards reported favorably a proposal that the Association sponsor competitive examinations in ecclesiastical Latin and Greek among the Catholic schools and colleges of the area. A committee under the chairmanship of Professor L. B. Holsapple of Manhattanville College was appointed to prepare for the use of the Association a list of books suitable for instructional use in this field of study.

## Romanitas

"The Roman character" and "the typical Roman" are phrases we often use. Have we ever tried to analyze them? Their frequent use is apt to call up a picture distinct enough when contrasted with that of the despised *Graculus*, but altogether too vague to do full justice to the best of the Romans. And yet Latin literature portrays the Roman character as a rather clean-cut thing, as something definite, and, on the whole, something noble. Everyone knows, of course, that *gravitas*, *pietas*, and *fortitudo* are in the picture. The real list of "Roman character-words" is, however, much longer. It was a happy idea, therefore, for Rev. J. C. Plumpe (an occasional contributor to our pages) to sketch, in a paper<sup>1</sup> entitled "Roman Elements in Cicero's *Paragryic* on the *Legio Martia*," the chief elements of *Romanitas* pulsating through a speech of scarcely three chapters within a larger Ciceronian speech.<sup>2</sup> Father Plumpe very interestingly analyzes, and amply illustrates, the following peculiarly Roman traits: *fides*, *pietas*, *honor*, *gloria*, *merita* and *praemia*, *amplitudo*, *sapientia* and *prudentia*, *virtus*, *nomen populi Romani*. It will be found that the nearest and most 'obvious' English rendering of these terms is hardly ever their adequate equivalent.<sup>2</sup>

"If we classicists," says Father Plumpe, "are told to-day that an ague is upon us which no *Iliad* IV will cure, if it is dinned into our ears that we must die unless we prove the classics sufficiently responsive to social and economic objectives, is it not eminently within our heritage of humanistic value to meet this challenge? Individual (*individuum*), community (*communitas*), society (*societas*), and citizenship (*civitas*)—does not the state exist and thrive by these very qualities—abstractions we call them—even as it does by all the concrete things that you may ask your students of Latin to identify and reconstruct from Roman living?"

<sup>1</sup> *The Classical Journal*, Vol. XXXVI, No. 5, February, 1941; pp. 275 ff.

<sup>2</sup> We notice with pleasure that Fr. Plumpe refers to Professor W. H. Alexander's paper, "De Imperio," presented in the CLASSICAL BULLETIN, XIV (1938), p. 41.

### "How to Make Caesar Interesting"

Under this title The Tournament Number of *The Latin Leaflet* for 1940-41 publishes a condensation of a lecture by Professor Dorrance S. White, delivered at the Texas Latin Teachers Institute, 1940. Professor White shows, rather minutely for Books I and II, and somewhat summarily for Books III and IV, of the Gallic War, how it is "possible to add considerable interest to the study of Caesar by correlating it with many things that the pupil knows about history and about the life and habits of European and American peoples in general. Besides making the Gallic War narrative interesting these correlations further the pursuit of the Historical-Cultural objectives and align our second-year work with the philosophies of the general school curriculum."

### A System of Form-Cognates from English to Latin

BY JOHN A. HARDON, S. J.  
West Baden College

When words are derived from a foreign language they may suffer two kinds of changes, a change in meaning and a change in form. Generally the first kind of change is too irregular to allow its being systematized for practical purposes. The change in form is often very regular and, as in our present study, can be easily classified and put to good use. So regular is this change in the form of Latin words coming into English that, given any Latin word, we can almost invariably predict what form the English derivative will take. Or again, given any English word derived from Latin, we can usually say exactly what form the word had in the original Latin.

A student with a sizeable English vocabulary of Latin origin who masters such a classification should more easily learn, and more readily retain, the forms of most of the new Latin words he meets, i.e. their stem, affixes, conjugation, and declension. He can do this simply by referring a new Latin word to its familiar English equivalent. Thus, much of the vagueness and confusion regarding the form of Latin words will be cleared away for the advanced student and prevented from ever happening for the beginner.

*The Method to be Followed, in general.* The student must

1. Understand the purpose of classifying the changes in the form of words from Latin to English;
2. Memorize the rules of classification;
3. Be drilled in applying each of the rules;
4. Pause at every new Latin word he meets and, if it falls under one of the rules of classification, call to mind a corresponding English derivative;
5. Be told to use the rules of classification and the English derivatives as long as any particular Latin form is not well fixed in the memory. But, once the correct form rises to his mind without this artificial aid, he should be cautioned against making further references to the classified analysis of this Form-Cognate System.

#### I. Latin Verbs enter the English Language

1. First-Conjugation Verbs: In general, no Latin verb loses anything of its essential form when it becomes an English verb, noun, or adjective. The original stem and prefix are regularly retained. But, what is most important is this, that every English derivative from a first-con-

jugation verb invariably retains the theme vowel *a* characteristic of this conjugation.

The derivatives from the first conjugation are found according to one of the following classes of English words:

- a. Verbs that end in '-ate': accelerate, accommodate, accumulate, agitate, amputate.
- b. Nouns that end
  - 1) in '-ation': celebration, commemoration, condemnation, consideration, continuation;
  - 2) in '-ance': fragrance, radiance, repugnance, resonance, significance;
  - 3) in '-ament': armament, firmament, ornament, temperament, testament.
- c. Adjectives that end
  - 1) in '-able': applicable, arable, durable, imitable, venerable;
  - 2) in '-ant': discordant, indignant, instant, stagnant, stimulant;
  - 3) in '-ate': deliberate, desolate, fortunate, private, sedate;
  - 4) in '-ative': comparative, conservative, figurative, lucrative, negative.

2. Second-Conjugation Verbs: Verbs of the second conjugation suffer no essential loss in becoming English words. However, long *e* characteristic of this conjugation is not regularly found in the English equivalent.

The derivatives from the second conjugation, though not without exceptions, may be found according to one of the following classes of English words:

- a. Abstract nouns in '-or': ardor, fervor, horror, pallor, terror.
- b. Adjectives in '-id': arid, placid, sordid, tepid, torrid.

3. Second-, Third-, and Fourth-Conjugation Verbs: The perfect passive participles of verbs from these conjugations enter the English language quite regularly. And so, given a familiar English word derived from one of these conjugations, at least one principal part of the original Latin verb may be recognized, i.e. the perfect passive participle.

The English derivatives from these Latin participles are found according to one of the following classes of English words: Nouns that end

- a. in '-ion': absorption, addition, ambition, attention, aversion;
- b. in '-se': defense, lapse, response, sense, use;
- c. in '-ure': capture, culture, mixture, pasture, tonsure;
- d. in '-ct': conflict, contact, effect, impact, sect.

#### II. Latin Nouns enter the English Language

1. First-Declension Nouns: Many Latin nouns of the first declension may be found in their English form according to one of the following groups of words:

- a. Abstract nouns in '-y': custody, geometry, glory, infamy, misery.
- b. Abstract nouns in '-ce': avarice, diligence, justice, licence, reverence.
- c. Nouns in '-ist' that name a person as belonging to a class: catechist, communist, evangelist, materialist, sophist.

2. Second-Declension Nouns: Nouns of this declension are rather regularly found in English according to the following groups of words:

- a. Nouns that are masculine in Latin and end
  - 1) in '-ism': catechism, communism, materialism, naturalism, syllogism;
  - 2) in a silent 'e' and are monosyllables: cone, globe, node, scope, throne;
- b. Nouns that are neuter in Latin and end
  - 1) in '-ment': argument, condiment, detriment, pigment, sediment;
  - 2) in '-ce' or '-ge' preceded by a vowel, and are concrete: artifice, refuge, sacrifice, space, vestige;
  - 3) in '-cle': miracle, oracle, receptacle, spectacle, vehicle;
  - 4) in '-er,' and are not the names of persons: center, member, meter, scepter, theater.

3. Third-Declension Nouns: Most of the nouns of this declension have become English and their transfer may be classified as follows:

- a. Nouns that end
  - 1) in '-ion': action, condition, investigation, oration, region; here the Latin has '-io';
  - 2) in '-ity': celerity, ferocity, loquacity, sagacity, velocity; the Latin has '-itas';
  - 3) in '-ude': altitude, amplitude, latitude, magnitude, turpitude; the Latin has '-tudo'.
- b. Nouns that end
  - 1) in '-or': color, favor, languor, moderator, successor;
  - 2) in '-is': analysis, axis, crisis, nemesis, synthesis.

### III. Latin Adjectives enter the English Language

1. Three-Termination Adjectives: It seems that all the ordinary Latin adjectives of three terminations have become anglicized. The English adjectives so derived may be divided as follows:

- a. Adjectives that end in any consonant except '-r, -l, -nt': adult, apt, benign, candid, crisp.
- b. Adjectives that end in a silent 'e,' except those in '-le': acute, concave, dense, dire, extreme.
- c. Adjectives that end in '-ous,' which are of two kinds:
  - 1) Where the meaning implies excess or fulness, the Latin adjectives end in '-osus': ambitious, fabulous, famous, glorious, imperious;
  - 2) where the meaning is merely positive, the Latin adjectives end in '-us': conscious, devious, noxious, obvious, various.
- d. Adjectives that end in '-al,' where English '-al' corresponds to Latin '-us.' These adjectives are largely of three kinds:
  - 1) those ending in '-cal': grammatical, historical, logical, medical, musical;
  - 2) those ending in '-rnal': external, fraternal, maternal, nocturnal, paternal;
  - 3) those ending in '-ual': annual, equal, mutual, perpetual, residual.
- e. Adjectives that end in '-ry,' which corresponds to Latin '-rius': arbitrary, contrary, hereditary, literary, voluntary.

2. Two-Termination Adjectives: There are relatively few Latin adjectives of two endings which may not be found in an English form. The English derivatives fall under one of the following groups:

- a. Adjectives in '-al' not included in the class already mentioned. The English adjective corresponds to the Latin stem, to which are added the proper terminations: fatal, glacial, liberal, rival, temporal.
- b. Adjectives in '-le,' which are of two kinds:
  - 1) those in '-ble,' representing the Latin '-bilis': laudable, memorable, plausible, sensible, terrible.
  - 2) those in '-ile,' representing the neuter ending of the Latin adjective: agile, docile, fertile, textile, versatile.
- c. Adjectives in '-r,' also of two types:
  - 1) those in '-ior,' where the English adjective is properly the comparative degree, masculine, of a Latin adjective: anterior, junior, posterior, prior, senior.
  - 2) those in '-ar': lunar, peculiar, solar, stellar, vulgar.

3. One-Termination Adjectives: Latin adjectives of one termination are found in their English form according to the following two classes:

- a. Adjectives in '-nt.' The English adjective is the present participial stem of a Latin verb: arrogant, distant, latent, potent, resilient.
- b. Adjectives the corresponding nouns of which end in '-city.' Here the English noun, minus its ending '-ity,' gives the stem of the Latin adjective: atrocious, audacious, capacious, felicitous, multiple.

The merely modern man never knows what he is about. A Latin education, far from alienating us from our own world, teaches us to discern the amiable traits in it, and the genuine achievements; helping us, amid so many distracting problems, to preserve a certain balance and dignity of mind, together with a sane confidence in the future.—*G. Santayana*

### The Musical System of Ancient Greece

By ERNESTINE F. LEON  
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An accomplished musician once remarked that too many people identify music with playing the piano. When we consider the music of ancient Greece, we must first dissociate these two ideas, since the tempered scale of the piano with its twelve semi-tones is by no means the only possible arrangement of sounds within an octave. Then we have to realize that the musical system of the Greeks had a long period of development; thus the statements of a single writer do not necessarily hold for all periods. The most complete manual of the music of the ancient Greeks is the *Harmonics* of Aristoxenus, a practical musician and a pupil of Aristotle. The theory of music in relation to physics and mathematics was expounded by the philosopher Pythagoras, who flourished more than a century earlier. These theories have been preserved in a work by Euelid, *On the Division of the Monochord*, written about 300 B.C. The texts of several other monographs written in Graeco-Roman times are also extant.

The earliest references to music in Greek literature occur in the Homeric poems in which bards are represented as accompanying their recitations on a stringed instrument called either the *cithara* or the *phorminx*. The exact difference between the two is unknown. The strings were carefully prepared from the entrails of animals. Indeed, the Greek word χορδή means both string of a musical instrument and sausage. Since the tone of such strings is modified with the tension, which changes slightly even with varying atmospheric conditions, the stringed instruments must have been tuned originally to some other tone-producer which had been developed earlier and used as a standard.

Greek writers on music refer to seven different *harmoniae* or successions of sounds, and to seven modes of the same names. The *harmoniae* are described as resulting from equal measure. This equal measure has been identified by Miss Kathleen Schlesinger as the equal spacings of the openings in primitive cylindrical flutes. The simple flute does not change its pitch under any ordinary conditions. Thus, well-preserved examples of ancient flutes which survive still produce definitely recognizable series of musical sounds, though not exactly those of the modern diatonic scale. If there is any significance in the names assigned to the *harmoniae* by the Greeks, the Dorian *harmonia* originated or was used at first largely by the Greek tribe of that name; both the Lydian and the Phrygian came from Asia Minor; the hypo-Dorian, hypo-Phrygian, hypo-Lydian, and mixo-Lydian *harmoniae* had each certain intervals in common with the *harmonia* of similar name.

Our minor scale resembles the major series somewhat in the relation of one *harmonia* to another. Other musical systems, e.g. the Chinese, differ from ours in the sequence of tones employed as a basic scale. The scale heard in many Scotch folk melodies also consisted originally of only five notes with a major fourth as a characteristic sequence. An interval described as 'an augmented second out of time,' that from E flat to a slightly sharp F, which appears in European and oriental folk



music, is found in the hypo-Phrygian *harmonia* of the Greeks.

To obtain an idea of the sound of the primitive Greek *harmoniae*, we may consider the Dorian. This originated on a flute divided by openings spaced in the ratio of eleven. If the tonic of such a flute is F, the scale will ascend from F to a slightly sharp G flat, a slightly sharp A flat, a slightly sharp B flat, a sharp C sharp, (an interval greater than a tone of our scale), a D flat double sharped, an E flat, and will close with the F of the octave. The sharp character of this *harmonia* seems adapted to its traditional use in martial melodies. The other *harmoniae* resulted from a different division of the flute length for each.

At first each flute played in only one *harmonia*. Consequently the earlier stringed instruments had few strings and each was kept tuned to a single *harmonia*. At some period, however, performers realized that by lengthening the mouth piece of a flute to alter the ratio of division of the openings, as well as by adding a string or two to a cithara, a single instrument could be played in more than one *harmonia*. By the end of the fifth century the fifteen-stringed cithara was well known, as Plato's reference in the *Republic* 399 C shows.

Professional musicians, of course, had learned the various established *harmoniae* by ear and could reproduce them on instruments or by voice as we play or sing our major and minor scales.

The intervals called enharmonic are the difference in pitch between notes of one *harmonia* and the corresponding sounds of another, rather than variants of the intervals within a major fourth, the basic tetrachord of the Graeco-Roman theorists.

All the seven *harmoniae* ranging within two octaves happened to contain at some point a note corresponding to our B flat. This note, according to literary evidence, was called μέση. To it the Greeks tuned their instruments as the modern orchestra tunes to an a' of 440 vibrations per second (v.p.s.).

With *mesê* identical in all *harmoniae* by slightly changing the pitch of some notes in each, the six other *harmoniae* were grouped around the Dorian to form what is known in its final development as the *Perfect Immutable System*. In this arrangement the term *mode* has replaced the earlier *harmonia*, with which it was not entirely identical. The Dorian mode in this series consists of a half step, three whole steps, a half step, and two whole steps, or two tetrachords each covering the interval of a major fourth separated by a whole step, i.e. two disjunct tetrachords. The Phrygian begins a note lower and shows two disjunct tetrachords each consisting of a step, half step, and a step. The Lydian mode has the half step at the last interval in each of the disjunct tetrachords. The modes described by the prefix *hypo* have the same tetrachords as the modes of the same name; they are, however, not separated by an interval, but have a major second preceding in each case.

The cithara and cylindrical flute, single or double, were the formal instruments of the Greeks, playing two octaves. This was adequate to accompany the human voice which exceeds this range only in the case of rare individuals. Archilochus, who flourished about 650 B.C., is said to have been the first to write an accompaniment

a third above the *melos* of the voice. In the case of mixed choruses of older men and boys, or of boys and girls, one group probably sang a third above the other. The substitution of such a form of choral song for singing in unison is attributed to Terpander, who flourished about 631 B.C.

Very little now remains of a once extensive ancient Greek musical literature. The earliest surviving fragment of Greek music is a setting for the opening verses of Pindar's first Pythian ode. It was first published in 1650 by Athanasius Kircher from a manuscript which has since disappeared. It is composed in the hypo-Phrygian *harmonia* ranging from F to D of our staff. Though the fragment is generally accepted as authentic, its genuineness has been questioned in a recent article by Otto Gombosi. (*Musical Quarterly* XXVI, July 1940, 381-392.)

Beyond a doubt as to their antiquity are the two hymns to Apollo inscribed on stone blocks found at Delphi. The first is in the hypo-Lydian *harmonia*; the second in the Dorian. These are most readily available in the appendix to Smyth's *Melic Poets*.

Another less dignified song preserved in an inscription is the epitaph, Epicurean in tone, of one Siculus, found at Tralles in Asia Minor. It shows scale variations described as foreign by Ptolemy.

Ancient specimens of music preserved in manuscripts include a fragment of music from the *Orestes* of Euripides and several copies of a hymn to *Nemesis* and one to the Muse by Mesomedes, a Cretan poet and musician who lived in the second century of our era. In 1918 the fragment of a Paeon was recognized by Dr. W. S. Schubart in a papyrus in Berlin. Other papyri still unpublished or yet to be discovered hold the possibility of adding further to our knowledge of Greek music if European museums and African desert areas escape present day destruction.

From a consideration of its theoretical basis or of any of the surviving examples, we cannot but conclude that the music praised by the ancients would hardly appeal on first hearing to anyone accustomed to our present musical system. Its general effect was somewhat similar to that of early ecclesiastical music or oriental chanting.

Perhaps, however, the best effect of a paeon is obtained by hearing one of the old negro spirituals rendered with fervor under the direction of a leader who has learned the melody by ear and retains in many of the notes the nuances of the old primitive African music which developed parallel to the system of the ancient Greeks.

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### The Ancient Classics as Portrayed in Stamps<sup>1</sup>

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I am not a philatelist in the strict sense of the word. I neither save nor exchange stamps for themselves. My interest in stamps is limited to using them as a means of furthering an interest in the classical languages among my pupils and in particular to increase their knowledge of Virgil's *Aeneid*, the subject I teach. They are very appropriate for visual education, so popular these days.

Among the many stamps issued by different countries, there are numerous examples of ancient Latin and Greek classical and mythological subjects. There is hardly a nation that has failed to include a classical allusion among its issues.

It is not surprising that the classical mythological subject I have found most frequently in use is the famous and well-known god, Mercury. He was considered as the god of speed and the messenger of the gods. He is generally represented as a handsome young man, wearing winged sandals and often a winged cap, and carrying the *caduceus*—a staff, about which serpents are twined. Incidentally, this is the symbol of the medical profession. Mercury is used in many 'ads' where speed is suggested.

The 16-cent special-delivery air mail stamp of this country has on it the seal of the United States. The eagle is the symbol of supreme power, a design descended from the royal bird of Jupiter, the king of all the gods. It is shown as grasping in its claws the symbols of war and peace—arrows in one, and the olive branch in the other.

In the Navy Commemorative issue five-cent stamp, there is pictured the seal of the Naval Academy, which contains the trident—a three-pronged fork, which is the symbol of Neptune and his power over the sea. There is also the torch of truth or knowledge and a Latin inscription, *Tridens ex Scientia*, power from knowledge.

The Italian government issued several commemorative stamps that were strictly along the line of the ancient classics. In 1930 the world recalled the 2000th anniversary of the death of one of the most famous of Latin poets; namely, Virgil. Virgil wrote the immortal epic, the *Aeneid*. About nine stamps were issued for this bimillennium, and on each stamp there is depicted a scene from one of the many works of the great Latin poet as well as a quotation from one of his works.

Another set was the issue in commemoration of the 2000th anniversary of the birth of Horace, who is famous for his Latin Odes, also studied by anyone who goes in for classical languages to any degree. These stamps contain scenes and quotations from his poems.

In 1937 Rome held an exhibition to commemorate the bimillennium of the famous emperor, Caesar Augustus. It was during his time that the golden age of the classics flourished under his patronage and encouragement. A number of stamps were issued containing pictures of the emperor as well as quotations from him, and scenes of his other accomplishments in the building up of the Empire.

The famous twins, Romulus and Remus, the traditional founders of Rome, are portrayed as being nursed by the she-wolf. A very colorful stamp has on it the goddess Victoria or Victory.

There are two very appropriate air-mail stamps. A Canadian stamp has a picture of Daedalus, who, in order to escape from a prison, fastened wings on himself and his son Icarus, with wax. The son, being an impetuous youth, disdained the warning of his father not to fly too near the sun lest the heat melt the wax, and so fell into the sea which bears his name—the Icarian Sea. The more prudent father Daedalus landed safely in Italy, says mythology. How many modern 'bat men' have followed Icarus is well known to all.

An Italian air-mail stamp contains the famous Pegasus, the flying horse, which is so familiar as an 'ad' for a certain kind of gasoline products.

A very colorful Greek stamp has the Temple of Vulcan, the patron of builders and artisans, especially of those who use forges. We get our modern term 'vulcanize' from the name of this god of the smithies.

Another Greek stamp has a hero of the Olympic games being carried in triumph on the shoulders of his friends. Our modern Olympic Games are the continuation of these games of old. Of course you all will recall the stamp issued by the United States to commemorate the Olympic Games in Los Angeles. It had on it the famous Discus Thrower.

Australia has a stamp that is very much of a take-off on the famous painting of the Birth of Venus by Botticelli. Venus is the goddess of beauty and love. This painting was seen by thousands last year at the San Francisco Fair.

Barbados has King Britain riding over the waves in a horse-drawn chariot. There is a verse in Virgil's *Aeneid* describing King Neptune, holding his trident in his hand and riding over the waves in his speedy chariot.

There are other stamps with other mythological figures on them. Victoria appears on many. There is Ceres, the goddess of the fields; Libertas, the goddess of liberty. A Danish stamp has a picture of a sea nymph, or as we generally call her—a mermaid, who was a mythological inhabitant of the deep.

The United States has also issued a stamp depicting the Three Graces so well known in mythology.

And so we could go on, but the limited time does not permit. What has been said suffices to bring out the point that stamps can be used as a fine method of creating interest in studies of the classics and showing that the classics do exist outside of the classroom.

<sup>1</sup>On a recent stamp quiz program over a San Francisco Station, KSFO, I gave a short talk on 'The Ancient Classics and Mythology as Portrayed on Stamps.' From reports, listeners seemed to find it quite interesting.—*Classical Outlook*, Jan. 1941.

### Attic and Asiatic

Take this passage from Burke, our greatest English prose writer, as I think:

Blindfold themselves, like bulls that shut their eyes when they push, they drive, by the point of their bayonets, their slaves, blindfolded, indeed, no worse than their lords, to take their fictions for currencies, and to swallow down paper pills by thirty-four millions at a dose.

Or this:

I confess, I never liked this continual talk of resistance and revolution, or the practice of making the extreme medicine of the constitution its daily bread. It renders the habit of society dangerously valetudinary; it is taking periodical doses of mercury sublimated and swallowing down repeated provocatives of cantharides to our love of liberty.

I say that is extravagant prose; prose too much suffered to indulge its caprices; prose at too great a distance from the centre of good taste; prose, in short, with the note of provinciality. People may reply, it is rich and imaginative; yes, that is just it, it is *Asiatic* prose, as the ancient critics would have said; prose somewhat barbarously rich and overloaded. But the true prose is *Attic* prose.—*Matthew Arnold*, "The Literary Influence of Academies"

So far as undergraduate instruction is concerned, it is much more important to secure good teachers than busy journal-padders.—*W. H. Alexander*

Have all the nations of the world since his time produced one dramatist who was worthy of handing him [Euripides] his slippers?—*Goethe*



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